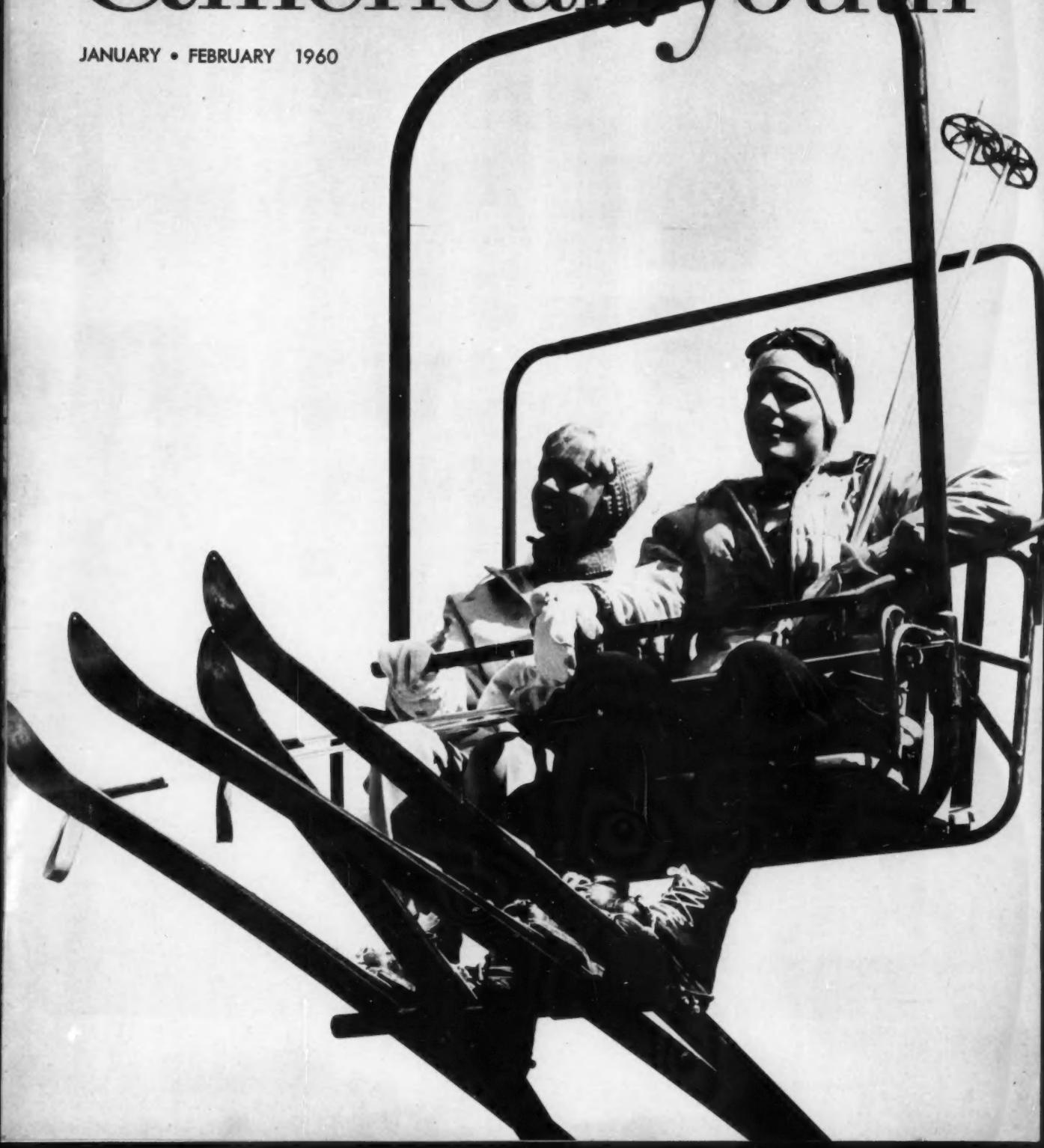


American Youth

JANUARY • FEBRUARY 1960





American Youth

VOL. 1, NO. 1

JANUARY-FEBRUARY 1960

◀ YOUNG AMERICAN OF THE MONTH

FIFTEEN-YEAR-OLD Brigid Bazlen, who flies about a WGN-TV studio in Chicago as the star of *The Blue Fairy* program, is really flying high these days. Brigid, whose show won a 1958 Peabody Award (a distinction given annually to a number of top television shows by the Henry W. Grady School of Journalism at the University of Georgia), is now receiving handsome offers that indicate widespread recognition of her talent.

Broadway producers offered her a part in a new play and in a musical. Brigid has turned down these roles, along with an offer of a five-year contract with a big Hollywood studio. However, she recently received another movie offer, which she is considering seriously. It is to play an important part in the movie version of the best-selling novel, *Exodus*, which director Otto Preminger hopes to film in Israel next summer.

For the present, Brigid is occupying herself with school (she attends Chicago Latin School) and with her Chicago telecast. She recently signed a contract to continue her *Blue Fairy* program (a show that appeals to many thousands of children) for two more years, and special arrangements have been made to syndicate the show on other TV stations across the nation.

Brigid began her acting career at the age of eight. She was discovered by a television producer who saw her in the lobby of the Chicago apartment building where she lived. Impressed by Brigid's unusual poise and charm, the producer offered her a part in the afternoon show, *Hawkins Falls*, which he was producing in Chicago for broadcast over a nationwide television network. Brigid, with the advice and guidance of her mother, accepted the part and played it until the program was discontinued, two and a half years later.

When she was 13 years old, another producer asked her to try out for *The Blue Fairy* show. Brigid accepted the challenge, and her telecast has since achieved national prominence, despite the fact that it is seen only in and around Chicago.

For more about Brigid and her award-winning program, turn to pages 18 and 19 of this issue.



OUR January-February cover illustration shows John Williams and Carole Ann Spewock, both 18, riding the chair lift to the top of the "Aurora" run at Boyne Mountain Ski Lodge, one of Michigan's leading ski resorts. The lodge is located about 280 miles north of Detroit, and John and Carole, like many other ski enthusiasts, frequently make the trip by automobile for a week-end of skiing. Bob Hughes took the photograph, and clothes and equipment were supplied by the Don Thomas Sporthaus, Ferndale, Michigan.

PHOTOGRAPHIC CREDITS

2, Archie Lieberman—Black Star. 4-5, Joe Clark. 6, Robert J. Smith—Black Star. 8, C. T. Albutus (left), Cal Bernstein—Black Star (right). 9-10, Cal Bernstein—Black Star. 11, Gene Daniels—Black Star. 12-13, Hanson Carroll—Black Star. 14, 16, Joe Clark. 17, Joe Clark. 18-19—Archie Lieberman—Black Star. 20, Dick Miller—Globe. 22, Hy Peskin.

GENERAL MOTORS SENDS "AMERICAN YOUTH" MAGAZINE TO NEWLY LICENSED YOUNG DRIVERS EVERY OTHER MONTH

AMERICAN YOUTH is published by Coco Publishing Company, 3-135 General Motors Building, Detroit 2, Michigan. John H. Warner, editor; Frank R. Kepler, assistant editor; Herman Duerr, art director; Helen Simkins, A. Jack Bergers, John Tuba, Alexander Suczek, editorial assistants; John Reed, business manager.

Number-Two Man on a Fishing Boat



*On a "busman's holiday,"
Bryon Sullivan spends his
spare time fishing. Here,
he passes on some trade
secrets to a young friend.*



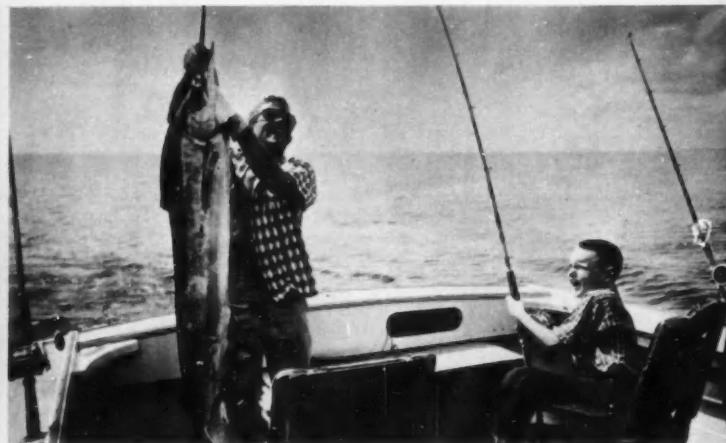
*Once the boat reaches its deep-sea fishing area,
Bryon baits hooks for members of the fishing party,
then remains alert for the moment a fish strikes.*



*Bryon relaxes on the foredeck while skipper A. C. White steers his boat,
Angler, out of the harbor at Boca Raton, Florida, for the open sea. Bryon's
brief pleasure ride in the sun is over, however, once the fish start to bite.*

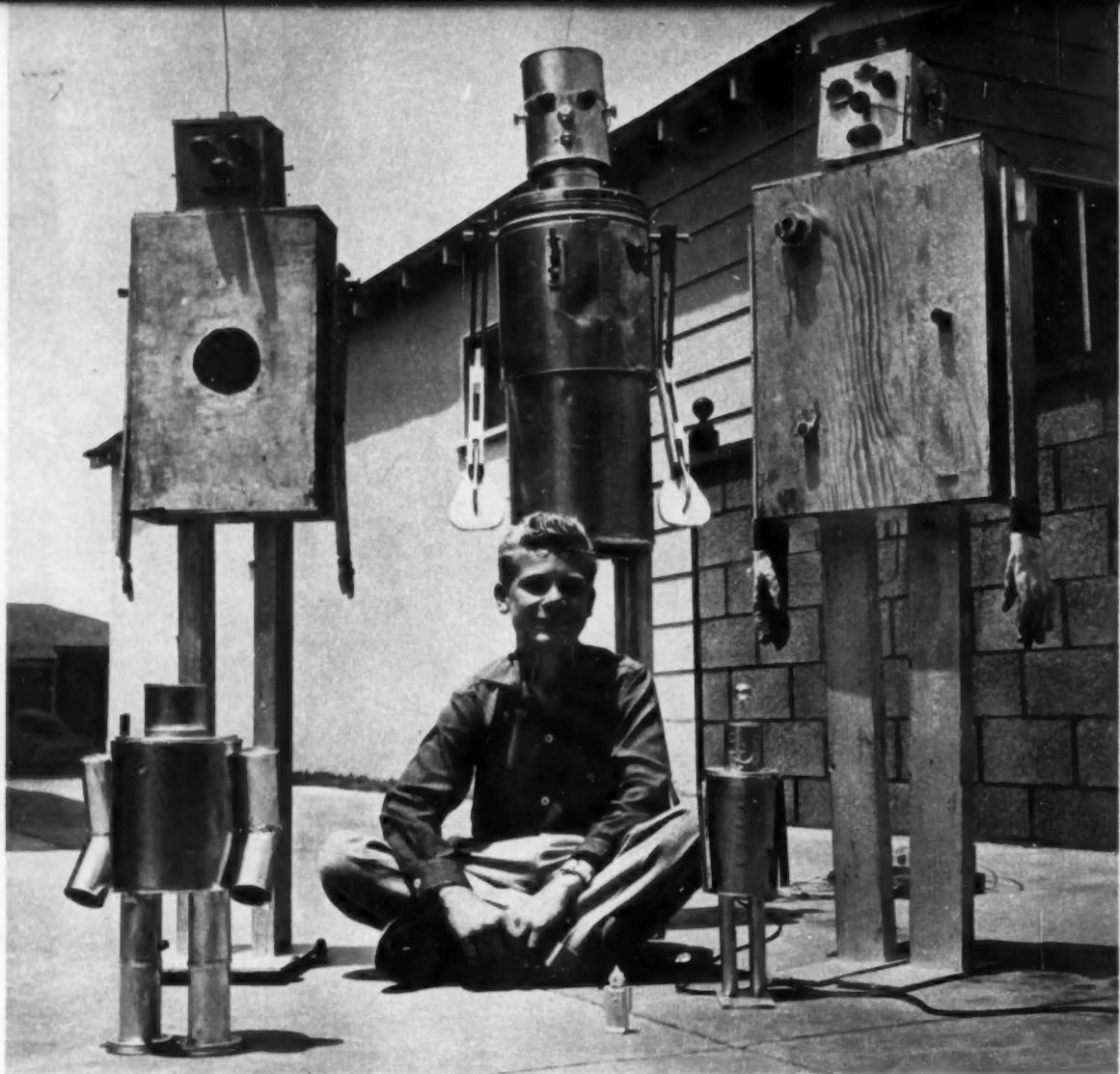
17-year-old Bryon Sullivan is one high school student who never has to worry about getting a part-time job . . . he spends his school vacations working as a fisherman's mate on Florida charter boats, helping inexperienced anglers land the big ones.

GOIN' FISHIN'" may denote a lackadaisical attitude in some people, but for Bryon L. Sullivan, a junior at Freeport (New York) High School, it's a highly interesting and profitable way to earn money for a college education. Bryon has been a fisherman's mate ever since he was 13 years old, when he sailed aboard his stepfather's boat on fishing trips off Long Island. Now, he spends his vacations on charter boats sailing in Florida waters, helping fishermen who are "working" in deep water for the first time. As number-two man on a fishing boat, Bryon has a wide range of assignments — it's his job, for example, to make certain that a fisherman doesn't fall off the boat (two years ago he helped to rescue a man who fell overboard at sea). He tends all the equipment, both boat and tackle, and helps beginners bait and set their hooks. Both novices and experienced anglers benefit from Bryon's encouraging words of advice during a battle with a fish. Even more important, it's Bryon's job to boat the catch. Then there's no chance for a sportsman to lament about the one that got away.



Bryon displays the catch of a happy sportsman. Even after the fish is boated, Bryon's job isn't finished. He usually gets his picture taken with the proud fisherman, then he cleans the fish.





Alan Haskell poses for a picture with six of his mechanical friends. Gismo Thermidor, a recent creation, stands behind him.

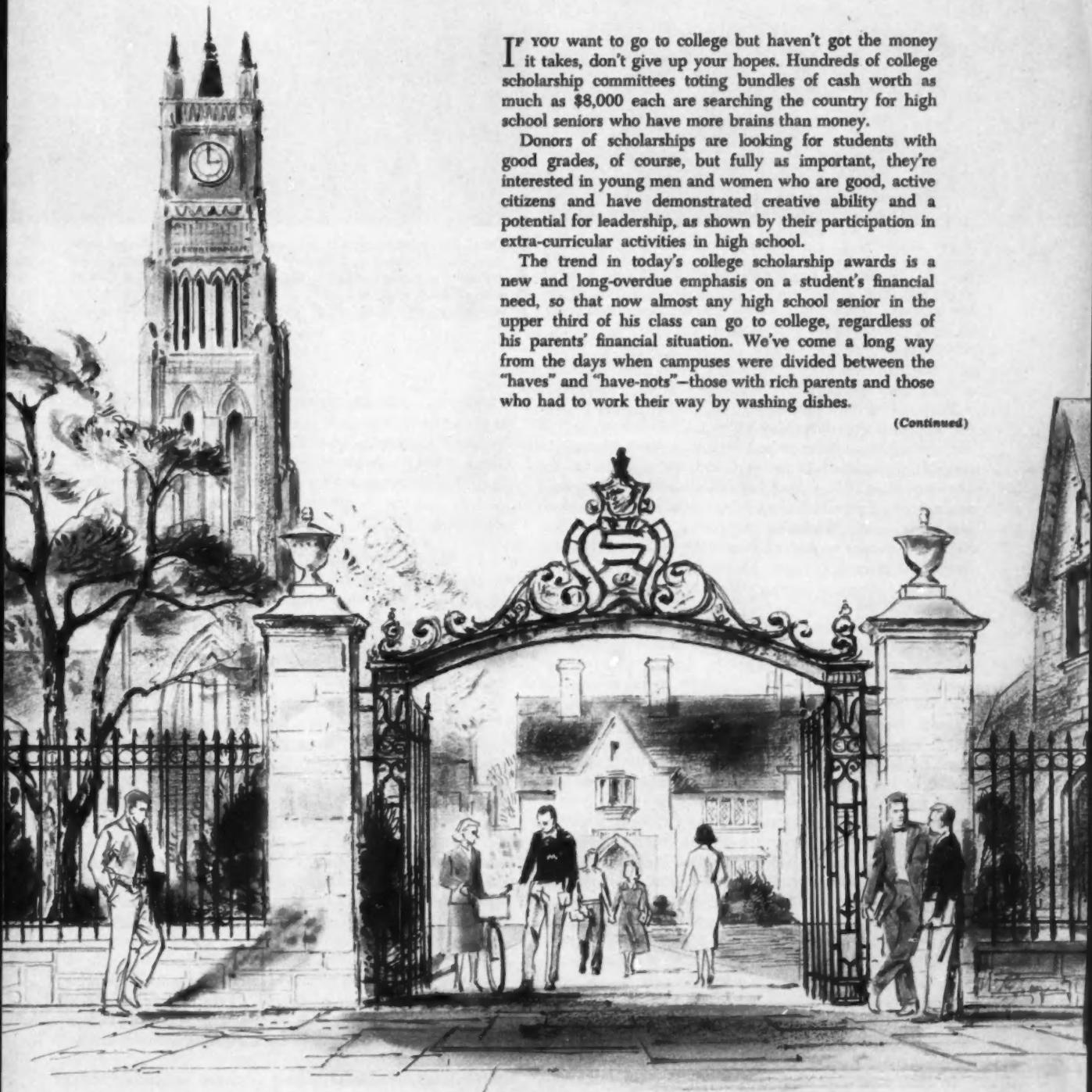
Alan Makes "Friends" Easily

LIKE MOST TEEN-AGERS, 13-year-old Alan Haskell of Los Angeles, California, reserves the right to choose his own companions. Alan, however, has developed an unusual way to add to his circle of friends — he makes robots that walk and talk, sing and dance. During the last seven years, seven mechanical monsters — some short, some tall, made from a wide variety of materials — have clanked out of his home workshop. (He recently sold one of his early models to a neighbor for \$2.00; he used the money to buy a science book.) Gismo Thermidor, a recent creation, is a six-foot-10-inch-high monster whose component parts consist mainly of sheet metal, lard cans and strips of wood. Gismo

goes into action when it is plugged into an electric outlet. A motor borrowed from a barbecue grill rotates Gismo's arms, a record-player lifted from a hi-fi set gives the robot a singing voice, and light bulbs go on and off to represent flashing eyes. In addition, a red light blinks through a heart-shaped aperture in its "chest" to give the appearance of heartbeats. Alan's interest in making mechanical men is no accident. He was encouraged early in his inventive career by his father, who is an engineer, and much of the youth's current spare-time activity is aided by information picked up in his science class at Mark Twain Junior High School in his hometown.

There's a pretty good chance that

You Can Win a College Scholarship



If you want to go to college but haven't got the money it takes, don't give up your hopes. Hundreds of college scholarship committees toting bundles of cash worth as much as \$8,000 each are searching the country for high school seniors who have more brains than money.

Donors of scholarships are looking for students with good grades, of course, but fully as important, they're interested in young men and women who are good, active citizens and have demonstrated creative ability and a potential for leadership, as shown by their participation in extra-curricular activities in high school.

The trend in today's college scholarship awards is a new and long-overdue emphasis on a student's financial need, so that now almost any high school senior in the upper third of his class can go to college, regardless of his parents' financial situation. We've come a long way from the days when campuses were divided between the "haves" and "have-nots"—those with rich parents and those who had to work their way by washing dishes.

(Continued)



Ralph Bryant III is a General Motors scholarship winner completing a pre-medical course at Yale (he was elected to *Phi Beta Kappa*) before attending Harvard Medical School. Ralph prepped at Phillips Exeter Academy, where he was an outstanding musician (piano) and athlete (football, wrestling, crew).



Carol Hillenbrand won a full-tuition scholarship award from New York University, where she is majoring in chemistry, plus a New York State Regents Scholarship (issued on a sliding scale of \$250 to \$700 a year). Carol maintained a 96 per cent average at Delahanty High School in Jamaica, New York.

With college costs mounting rapidly—up 33 per cent in the last four years—the goal of higher education for all gifted students was becoming so remote that a new approach to college admissions had to be found. As a result of the new economic policy, next fall at least one of every four freshmen in a private college or university will enter with some form of financial scholarship aid. As a general rule, the more money a student needs for his education, the more he'll receive.

Money Goes to Those Who Need It

Until recently, the winner of a \$1,000 scholarship was considered smarter than his classmate who received only a \$100 award. Today, this disparity means only that the parents of one winner can afford to spend more than another. In the past, high school seniors with wealthy parents received scholarship money they didn't need, while bright but impecunious students were unable to attend college because they couldn't afford it. Today, the rich ones may still win honors and token stipends, but they don't see much of the big money awards.

No one knows exactly how many scholarships are awarded each year, since there's no central agency or clearing house that handles the great variety available. However, an estimate by the U.S. Office of Education sets the figure around 250,000 scholarships, valued at more than \$65,000,000. In three-quarters of the states, the Department of Education has scholarship funds available to residents. Two of the largest individual programs—the General Motors Scholarship Program and the National Merit Scholarship Corporation—are privately financed. The biggest share of scholarship aid is contributed by more than 2,000 private colleges and universities, some of which have a majority of their students on scholarships.

About 60 per cent of the entering freshmen at New York

University are on scholarships, and the figure at Columbia is closer to 75 per cent. Vassar gives 77 scholarships to a small freshman class, the University of Chicago gives 200, Harvard 334, and the scholarships for freshmen at Brandeis University amount to \$155,000 a year. These college awards range from \$20 to \$2,000, usually depending on the student's need.

Some Odd Requirements

Thousands of civic clubs, churches, trade unions and corporations have their own scholarship funds, many of them unpublicized and awarded on highly individualistic merits. While these specialized awards represent only a small part of the total scholarship picture, every year at least 20,000 of them—worth more than \$4,000,000—go begging for lack of qualified applicants.

For example, competition for a \$420 scholarship at Yale is limited to students whose surname is Leavenworth, and another Yale scholarship worth \$1,000 is awaiting the first male descendent of Mehitabel Lockwood who bears the name DeForest. If your father drives a Wag taxicab in New York City you may compete for a four-year all-expense scholarship. If you're an American Indian you may win \$250 at Antioch College. Kinsmen of Lady Ann Mowlson may pick up \$400 toward tuition at Harvard. If you're a girl living in a community where there is an Atlantic Ice Company plant you may win \$150.

Where You Can Get Information

Literally thousands of awards that are available to high school seniors are listed in the Lovejoy-Jones reference book on scholarships and in S. Norman Feingold's classic three-volume work, *Scholarships, Fellowships and Loans*, found in most libraries.

High school principals and guidance counselors know



Stephen Blitz is a pre-engineering student at Columbia, and is the winner of a National Merit Scholarship. (Steve had to turn down a New York Regents Scholarship and a New York State Scholarship in science and engineering.) He maintained a 94.5 per cent average at Bayside (New York) High School.

about hundreds of local awards, and the professional journals of your chosen field may list information on special funds available. There's an excellent chance of a scholarship if you have good grades and plan to enter a field where there's a shortage of trained personnel, such as teaching, nursing or engineering.

If your father is a member of a veterans organization or a service club, such as Rotary or Lions, or a member of a church, you should investigate any special grants that they may have for members' children. Some of the women's clubs, such as the General Federation or the American Association of University Women, have local scholarships.

Typical of the many thousands of college students who have received scholarships are the young men and women pictured here and on the following page. Their achievements in earning financial-aid grants should provide some idea of the varied ways in which scholarship awards are won.

General Motors Has Large Program

One of the largest scholarship programs is offered by General Motors Corporation, which pays a student up to \$2,000 a year. More than 1,600 young men and women are currently enrolled in 219 colleges and universities under the GM plan, which began operation in 1955 as a part of the organization's comprehensive aid to higher education.

General Motors' \$5,000,000-a-year educational-aid program includes two scholarship plans—the College Plan and the National Plan. Under the College Plan, 304 scholarships are awarded to freshmen by 181 colleges and universities, which choose the recipients on the basis of the students' academic record, participation in extra-curricular activities, sense of responsibility and leadership qualifications. Under the National Plan, 800 semi-finalists

are selected from more than 22,000 students throughout the country who take the Scholastic Aptitude Test of the College Entrance Examination Board; from this group a committee of college presidents and admissions directors chooses at least 100 National Plan winners. These students receive stipends ranging from an honorary \$200 to \$2,000 a year for four years, again depending upon financial need.

Complete information on the GM Scholarship Program has been sent to your high school. Details are available in the office of your principal or guidance counselor. In addition, a scholarship booklet entitled *Opening the Door to Opportunity* may be obtained by writing to the GM Scholarship Program, 9-263 General Motors Building, Detroit 2, Michigan.

The Alfred P. Sloan Foundation, Inc., in cooperation with 32 private colleges and state-supported universities, sponsors annually 130 national scholarships for young men. Of these awards, 97 are made to outstanding high school graduates. The financial status of an applicant is not a factor in his selection as an Alfred P. Sloan National Scholar. However, the amount of the scholarship is determined by the student's financial need up to the limit of \$2,000 a year, or even in excess of this amount in unusual cases. The foundation does not itself accept applications for the scholarships; applications must be made to the colleges associated with the program. For detailed information about the scholarships, consult your school principal or guidance counselor, or you may obtain a descriptive booklet by writing to Mr. Joseph Allen, Administrator, Alfred P. Sloan National Scholarship Program, 630 Fifth Avenue, New York 20, New York.

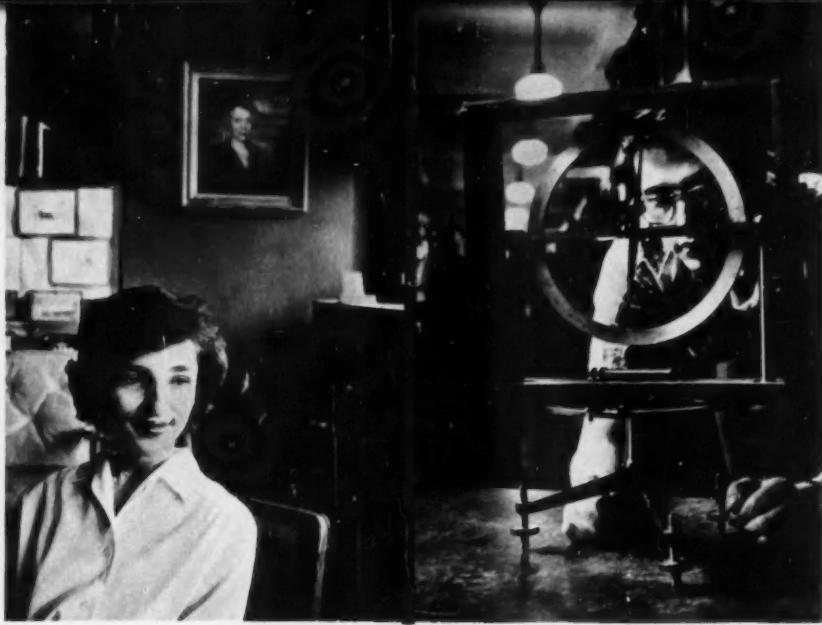
More than 750,000 high school students will take a qualifying test next March in competition for some 700 National Merit Scholarships that offer awards varying from \$100 to \$1,500 a year, depending upon need. (The average is about \$730 a year. Since the National Merit program began, about four years ago, some 3,000 high school students have been awarded about \$15,000,000 in scholarships). This qualifying test will be for students who will graduate from high school in 1961. Registration for the National Merit Scholarship program is by high school. If you think you are eligible, and want to be a candidate for one of these scholarships, talk to your school principal or guidance counselor.

Open to Both Girls and Boys

Both General Motors scholarship plans described above are open to girls as well as boys. Students may take any course of study and prepare for any career they wish. There is no obligation to work for General Motors, during the summer months or following graduation, although a number of scholarship winners have.

The GM program, one of the first large industry-sponsored aid-to-education programs, pioneered the use of the "needs" approach on a broad scale in determining the amount a scholarship winner should receive in assistance. This innovation of scholarships based on financial need has led to a system of computations by the College Scholarship Service at Princeton, New Jersey, a branch of the non-profit College Entrance Examination Board. It has become an authority on advising sponsors as to what portion of a sliding scale individual students should receive in scholarship aid. On the basis of a

Ellen Galson, political science major at Barnard College, won a \$500 scholarship because her father is an employee of the H.C. Bohack food markets. She also won a \$700-a-year New York State Scholarship and half her tuition on a Barnard scholarship. Art Millman (at far right), physics major at Columbia, is a General Motors scholar; he turned down a New York State Regents Scholarship to accept the General Motors award.



financial questionnaire filled out by scholarship applicants and their parents, the College Scholarship Service estimates how much money parents should be able to afford toward their son's or daughter's college education.

For example, if you come from a two-child family and your father earns \$7,500 a year, he should be able to afford \$900 a year toward your schooling, and this amount would be deducted from the full scholarship award. The sliding scale works on a principle similar to income taxes. The head of a five-child family who earns \$10,000 a year would be expected to pay the same \$900, which is twice as much as the head of a two-child family who earns \$4,000 would contribute. The College Scholarship Service allows for unusual expenses, such as support of elderly relatives or chronically sick children, but in normal circumstances this is the sliding scale used by 226 major colleges and universities in the United States.

From the foregoing, it's pretty clear that lack of funds no longer need cause talented students to miss out on a college education. If you have good grades in high school and if you're willing to spend several hours researching scholarship opportunities, somewhere you may find the award that's exactly tailored to fit your needs.

How to Go About It

Here are some suggestions on how to go about obtaining a college scholarship.

1. Discuss your scholarship opportunities and possibilities with your high school principal or guidance counselor at the earliest opportunity. Don't put it off, or you may be too late to qualify for certain scholarships.

2. To find out whether or not you qualify for any of the thousands of specialized scholarships, go to your library and study several books that are devoted exclusively to this subject. Here are a few: Feingold's three-volume *Scholarships, Fellowships and Loans*; Lovejoy-Jones' *College Scholarship Guide*; Juvenal Angel's *National Register of Fellowships and Scholarships*; U.S. Department of Health, Education and Welfare's bulletin, *Financial Aid for College Students*. There are thousands of scholarships listed in these and other books that may have escaped the attention of school officials in your community. If any of them seem to fit your needs and qualifications, write to the scholarship sponsor for further information.

3. Keep an eye on your school bulletin board for special notices of the College Entrance Examination Board and all scholarship qualifying tests. Compete in all these tests even if you don't think you can qualify for the bigger grants. You may be smarter than you give yourself credit for, and you may have a lucky day when all the answers come to you.

4. Set aside one evening with your parents for a discussion of their affiliations in fraternal orders, civic clubs, trade unions, business ties, veterans, nationality and church groups. They may belong to an organization that has special scholarship funds available for children of members.

5. Read the professional journals of your chosen field for announcements of special scholarships. Get to know members of that profession and ask if they know about scholarship funds available for students who plan to major in that field.

6. Don't under-rate your abilities or academic record, and don't be overly modest about applying for large scholarships simply because you aren't in the upper one per cent of your class. Some scholarship committees are looking for promising students who aren't at the very top of the list. Many, if not most, of our national leaders have come from the second- and third-fifths of their classes, and now that there's a critical shortage of specialists, these are the students they're anxious to put through college.

The scholarship auction for tomorrow's leaders is in full swing. If you don't apply for a scholarship you may never get one. The rewards reap benefits not only for yourself, but for colleges and industry and for our entire nation as well.

■ END



The three broadcasters of May Avenue adjust the station antenna on the garage roof over their studio. They had to shorten the mast when it was discovered that the signal range of KMAY broadcasts was too far-reaching to gain the approval of the FCC.

These teen-agers are

The Radio Voice of May Avenue



Disc jockey Marlin Brown takes his turn at the microphone during a platter show on KMAY. Gary Byrd and Ron Wirth help select records to be played.

THOSE WHO BELIEVE that radio is on its last legs should take a close look at the activities of three teen-age boys in Monrovia, California. The trio, Marlin Brown and Gary Byrd, both 15 years old, and Ronald Wirth, 16, own, operate and staff a small-watt radio station in their neighborhood. Since two of the owners live on May Avenue, the station's call letters are KMAY (670 on the dials of a wide neighborhood audience of regular listeners). Broadcasts are made from a corner of the Browns' garage, and a transmitter, two turntables, two microphones and a news desk are crammed into the studio. (As can be seen in the picture at the left, there isn't enough room in the studio to permit the three broadcasters to work inside at one time.) Broadcast range of KMAY is limited to about three neighborhood blocks and air time is from four to six p.m., seven days a week. Because of the short range of the station, the Federal Communications Commission has given the station operators the green light to use their transmitter and has granted KMAY permission to broadcast without a license. KMAY keeps its listeners happy by broadcasting popular and classical records, time signals, and news round-ups gleaned from a local newspaper. The station even carries a few short commercials, paid for by the owner of a television and radio repair and parts shop in the neighborhood, who lists the young operators of station KMAY among his best customers. Marlin and Gary, who have been interested in the field of electronics for several years, built the station a year ago. Ron, who also is an electronics "expert," joined the staff soon after the station went on the air. The boys take turns as disc jockey, newscaster and engineer, and all agree that radio is very much alive . . . especially on May Avenue.

Bright Penny on the Olympic Scene



Heading downhill, Penny Pitou takes a practice run at the Belknap Mountain recreation area near her home in New Hampshire, where she has skied since the age of five. (In that time she has never broken a bone or suffered any serious injury.) Penny's race record includes firsts against top competition in all three Olympic events—downhill, slalom, giant slalom. (In some downhill races she has exceeded 65 miles an hour.) "I can usually tell how I'm going to do in a race just by the way I feel," she says.



COMPETING in the Olympic Games is the goal of just about every young American amateur athlete—boy or girl—who excels in a sport. The Winter Olympics will be held at Squaw Valley, California, in February, and Penny Pitou looks like one of our best bets to win skiing honors for the United States. Right now, this 20-year-old girl from Gilford, New Hampshire, is ranked among the world's five top women skiers.

Back in 1955, Penny won firsts in the downhill and slalom events in the junior national championships at Whitefish, Montana, and also was combined champ there. But she was almost unknown when she headed for Europe two years ago, after a year at Middlebury College in Vermont, to see just how good she really was. She spent several months in Switzerland, Austria, France, Italy and Poland, competing against the continent's best skiers, and brought home an impressive collection of world-championship titles.

On her arrival back in the U.S. last February, Penny received a royal welcome from her home state, which declared a "Penny Pitou Day" and honored her with a round of ceremonies.

How did Penny develop into a championship skier? She began skiing when she was five years old. "There was nothing else to do in winter here in New Hampshire but skate or ski. I decided to ski," she says. She began ski jumping when she was 12, and started serious racing at 15. "Every Tuesday evening there was a jumping competition at the local arena. Most of the boys in the neighborhood competed. I entered too, and was second or first most of the time," Penny says. She was so good that

she raced on the boys' ski team when she was only a freshman in high school.

An all-round outdoor girl, Penny is interested in many different sports—swimming, water skiing, horseback riding, tennis—but admits she's not too good at tennis, from lack of practice.

Penny hopes to go back to college after the Olympics, perhaps back to Middlebury. She wants to major in languages, to prepare her for the kind of job—interpreting—she'd like to have in the future.

Right now, Penny is concentrating on the Olympic trials. She started her training schedule in September. Running a few miles, doing weight-lifting, calisthenics, bicycle riding and mountain climbing are part of her practice routine. Getting plenty of sleep is most important, she says. A few weeks ago she began training and skiing with the 11 other girls on the Olympic squad. This month the six who have qualified to represent the United States in the Games will be chosen. The others will be on the team as alternates.

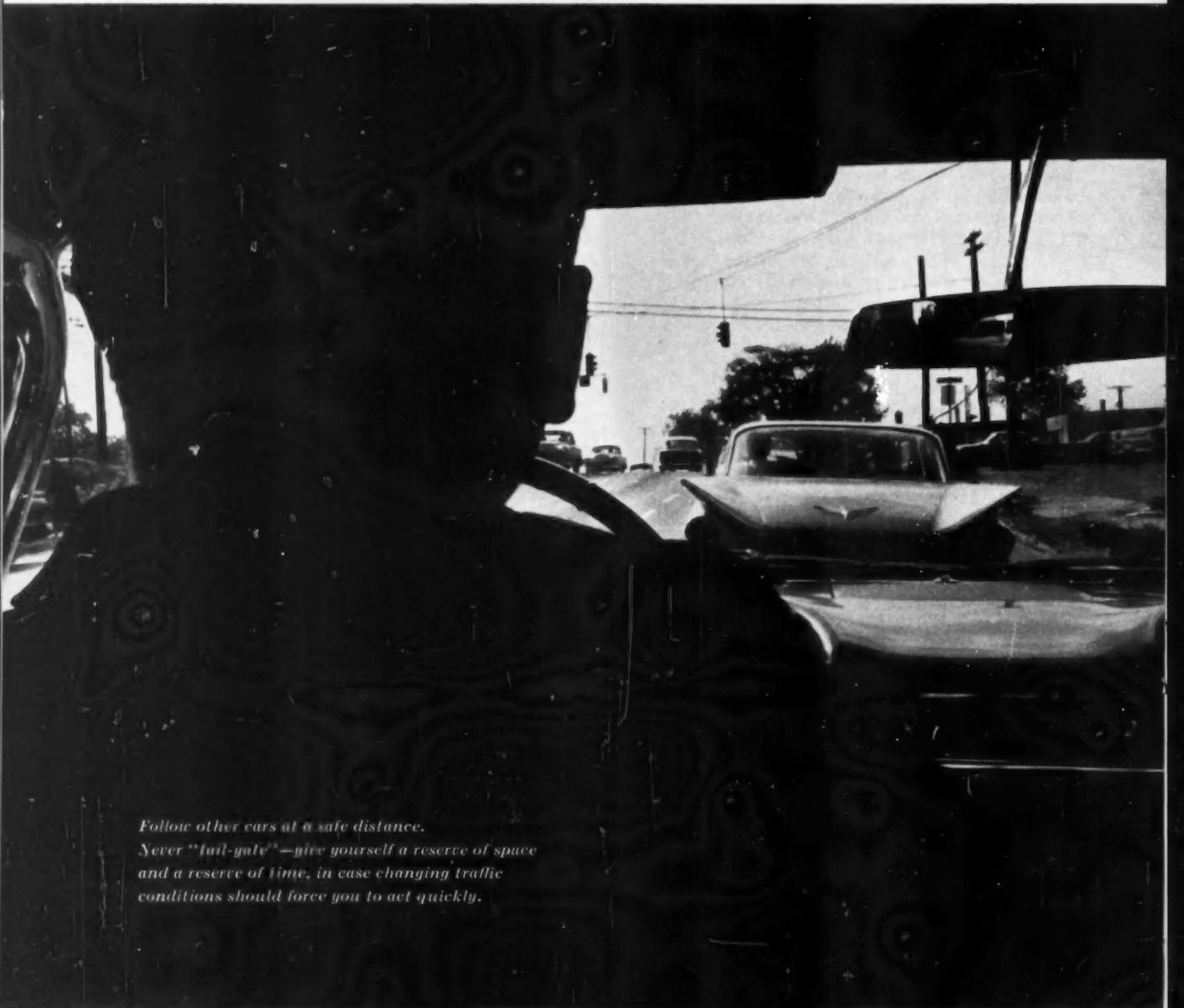
As a member of the Olympic squad, Penny is well qualified to offer some practical suggestions to girls interested in competitive skiing: "Train hard. Ski always with boys, or with people who are better than you. Ski above your ability—of course, not to the extent of endangering yourself or other skiers. Try to live a healthy, well-balanced life. And think hard about it before you decide to take up racing seriously. It requires much time, money, worry, heartache—and disappointment after disappointment. But if you do make good, you'll find it's well worth all the effort you've put into it."

Making model ships—a rather unusual hobby for a girl—is one of Penny's favorite pastimes. Here, she works on an intricate rigging problem. "I'm not an expert," she says, "but I like to work with my hands." Another hobby is collecting phonograph records—she likes semi-classical and show tunes. She also keeps scrapbooks of photographs and newspaper clippings of her skiing activities. At far right can be seen Penny's well-filled trophy case in the Pitou family's 250-year-old home. Penny is shown playfully tying one of her trophies, an ornate cowbell she won in Europe, on her dog.



When you're driving, don't get

Too Close



*Follow other cars at a safe distance.
Never "tail-gate"—give yourself a reserve of space
and a reserve of time, in case changing traffic
conditions should force you to act quickly.*

for Comfort

by ARTHUR R. FORSTER, Assistant Director, Highway and Traffic Safety Section, General Motors

MANY YEARS AGO a traffic-safety advocate conceived a sign for the rear of cars with the fine-print message, "If you can read this, you're too darn close!"

Unfortunately, it didn't stop rear-end collisions. Maybe drivers edged up too close trying to read the sign. Or perhaps the kind of driver who "tail-gates" doesn't react to this sign any better than he does to those reading "stop" or "school zone."

In any event, bumper-to-bumper crashes have become a major traffic problem. In heavy city traffic, many such collisions are noisy but minor—they damage nerves and dignity more than cars. But a large proportion of them do cause serious injuries and extensive damage—and even a relatively minor rear-end collision can sadly unbalance your budget. On the new higher-speed freeways and superhighways, there is virtually no such thing as a "minor" rear-end collision. Almost every one is a spectacular and tragic crash, often magnified by the "chain-reaction" effect that involves a long column of cars.

Rear-end collisions are particularly hard for authorities to prevent by road design, regulations and traffic enforcement. Avoiding them is largely a matter of driver alertness and judgment. Thus, it is up to you to keep your name off the rear-end-collision roster. Skillful, prudent driving—defensive instead of offensive driving—is your major safeguard against hitting the car ahead or getting hit from behind.

Follow at a Safe Distance

First, let's consider how to avoid doing the ramming yourself. The most important tactic is to follow the car ahead at a safe distance. This is obviously a matter of judgment, but there is a good "rule of thumb" to use as a guide: Allow at least one car length for every 10 miles per hour of speed—that is, at least three car lengths at 30 miles an hour, four at 40, and so on.

Here is the basis for this "following formula." If both you and the driver ahead were to apply your brakes at the same instant (and had equally efficient brakes), there would be no problem. Theoretically, you could drive just an inch behind him without risk of collision. But it doesn't work that way. Your own reaction time enters into the picture, causing you to close up on him before you apply your brakes. Unless your following distance allows adequately for this, you're bound to hit him.

The formula allows a little more than one second for

reaction time. For example, three car lengths at 30 miles an hour is about 50 feet—and at this speed you'll travel about 45 feet in one second. In many cases, you may react in much less than a second, but this is not always true. You may not be paying full attention, or you may become confused and hesitate. Moreover, if the car ahead hits something, it may stop far short of braking distance. Hence, a full second is by no means an excessive safety factor. Remember, too—it's always wise to allow a much wider margin of safety when you're traveling at high speeds, on slippery roads and after dark.

Keeping the Gap Makes Driving Easier

Aside from the factor of safety, following at a generous distance also facilitates smooth driving—the kind that's easier on you, your passengers and your car. It lets you adjust for fluctuations in the speed of traffic ahead without frequent sharp braking or acceleration. You use the gap as a cushion. Of course, this isn't always easy to do. There is the annoying problem of the "compulsive gap-filler"—the driver who can't see an opening longer than his own car without trying to sandwich himself in. Sometimes this must be endured. Just drop back and reopen a space for your own protection. Remember that you can't cure the intruder by cussing or competing. However, you can help preserve the safe gap ahead of your car by making sure that, while adequate, it isn't too big and inviting, especially in heavy traffic.

Besides following at a safe distance, there are many other things you can and should do to keep your bumpers to yourself. By anticipating slowdowns or stops ahead, you will rarely need to use up all your margin of safety or resort to a screeching, lurching "panic stop."

This calls for keeping your eyes on the road. Progress in automotive engineering has made driving much easier, but not so easy that you don't have to look where you're going. Incidentally, one of the easiest (and most embarrassing) ways to have a rear-end collision is to turn your head to glare and shout at some other driver for getting in your way.

By being alert, by keeping your eyes on road and traffic conditions well ahead, you will spot many clues that will forewarn you—a traffic light that has been green for a long time, a car preparing to turn, a driver trying to force his way into another lane, children playing near the road, a street-repair job that's causing a bottleneck, a person

(Continued)



DON'T DO THIS! If it's necessary to stop along a highway, always do it at a place where you can get completely off the pavement and where you can see a good distance to front and rear.

getting out of a parked car on the street side, and so on.

Remember, too, that traffic conditions don't always work out the way they seem to be developing. You may be relieved to see a slow-moving car ahead begin to turn off to the right—only to have it stop short in your path in mid-turn because of a pedestrian crossing the side street. Or you may see traffic ahead starting up when a light turns green—only to have it stop abruptly to avoid a car ignoring the red light on the cross street.

These are just a few examples of the many quite common traffic situations that can trap the unwary driver into a rear-end collision. The smart driver realizes that "looking away for just a second" is not a trivial error. That one second may be all the margin of safety he has.

Modern superhighways pose a special rear-end-collision hazard. Sustained high-speed driving can dull your awareness of just how fast you are going. Result: some drivers, traveling under ideal conditions, will smash into the rear of a slower-moving or stopped vehicle without suspecting until the last instant that a collision is imminent. Remedy: check your speedometer and vary your speed from time to time; also, make periodic rest stops and use other helpful means to prevent fatigue and "highway hypnosis."

Keep a Check on Your Speed

Speaking of speed, remember that adjusting it to road and traffic conditions is good insurance against all types of collisions. The driver who consistently exceeds the prevailing speed—weaving in and out and repeatedly overtaking other cars—is asking for trouble. Sooner or later he'll come to a very sudden stop by speeding up when everyone else is slowing down.

One more reminder: Be sure to keep your brakes in excellent condition, so you can stop. Remember, too, that their efficiency may be temporarily decreased if they get wet or become overheated. And make adequate allowances for slippery road surfaces.

So much for avoiding ramming into the car ahead of you. Now, how about protecting yourself from the car behind yours? To some extent, you are at the mercy

of the driver following you, but there is a lot you can do to keep clear. One good defense is to avoid, when possible, being followed by the kind of driver who pays no attention to the precautions already recommended here. Keep a sharp lookout in your rear-view mirror for "tailgaters" and those who make a brake test out of every stopping situation. Let them pass! Their antics will be a far lesser threat to you (if not to others) once they satisfy their childish compulsion to be out in front.

Don't Be a "Sitting Duck"

When you can't help being followed by a rear-end-accident-prone driver, you can still minimize the menace. Be alert to conditions ahead, so that you can avoid needless sudden stops. Flash your stoplights by "pumping" the brake pedal and also use a vigorous arm signal to warn an overtaking driver who seems unaware that you are slowing down. When turning off a road, do it as quickly as circumstances permit. This is especially important in making a left turn. In fact, many expert drivers are so conscious of the danger of being a "sitting duck" while waiting to turn left that they won't even attempt the maneuver when fast, heavy traffic makes the risk too great.

Be sure that your tail lights, stoplights and turn signals are working properly. Avoid sudden slowing or stopping not required by traffic conditions—to admire the scenery or to check a street address, for example. Be sure all is clear—both ahead and behind—before changing lanes. Signal well in advance of turning, and turn from the proper lane.

Finally, *never stop on the highway*. If you want to rest or if you have mechanical trouble, be sure to pull well off the pavement. If you miss a turn, continue to the next turn-off—backing up or making a "U" turn in fast traffic can easily be a driver's final maneuver.

The real fun of driving comes from being an expert—one who never gets too close for comfort. Observing these simple tips on "fore and aft safety" is one good way to demonstrate your expertise at the wheel. ■ END

Always signal clearly when making turns or preparing to stop, and signal early, so other drivers will know your intentions. (Never stick your arm out of the window except to signal.)





Listening in on Art



Ellen McKnight and Roger D'Eath listen to some information about King and Queen by Henry Moore while they view the sculpture. The work of art, on display at the Detroit Institute of Arts, is from the Joseph H. Hirshhorn Collection.

TEEN-AGE ART LOVERS and students are now able to "listen" to great works of art, thanks to the LecTour system of broadcasts recently installed in a few American art museums. LecTour, a high-fidelity closed-circuit radio system, provides visitors with interesting background information about artists and their works on display in a museum. To use the device, a visitor clips a four-ounce transistor radio receiver, which is not unlike the headset receiver worn by telephone operators, over an ear and listens to tape-recorded talks in the museum's galleries. When he leaves a gallery, the signal fades; then, upon entering another room equipped with the system, he picks up a new lecture. A LecTour receiver is designed so that there are no knobs or switches needed to control the sound. In a vertical position the receiver produces average reception; a slight tilting from the vertical increases or decreases the volume. LecTour is intended to supplement, not replace, the regular tours conducted by members of a museum staff. The brief lectures are broadcast continually, so that listeners can hear a complete description of all the works of art in a gallery. Each exhibit is numbered, to help visitors locate the object that is being discussed.

On her TV show, Brigid Bazlen is

Flying to the Top



Opening the show, the Blue Fairy flies into the forest suspended on a wire controlled by stagehands.

on Fairy Wings

BRIGID BAZLEN, our Young American of the Month (pages 2-3), has a rare combination of talent, luck and background that is helping her win fame and a promising future as the star of a children's program, *The Blue Fairy*, on WGN-TV in Chicago. Her talent for acting is natural and is developing without special training. Her luck is that she has been seen, and discovered, by the right people at the right time. Her background is a talented family that is accustomed to success.

As the Blue Fairy, Brigid performs in a world of fantasy. The setting is an enchanted forest, into which she floats, dressed in a gossamer costume that's complete with wings. She is greeted in the forest by children seated on giant mushrooms and by a cast of puppets — Wizard, Big Monkey, Little Monkey, The Avenger — whose adventures form an important part of the show. With the opening broadcast two years ago, Brigid captivated Chicago's youngsters, and last year *The Blue Fairy* was hailed as the nation's top children's program.

The fame, money and offers from Broadway and Hollywood that are coming to Brigid now are not likely to turn her head. She is already at ease with success. Brigid's mother, a well-known fashion show producer, is one of four sisters who are all successful. The others are a newspaper columnist, an author and an advertising executive, and when news stories about Brigid appear in print, she takes them as a matter of course; her mother and aunts have all received similar publicity.

Brigid is also modest about being a television star. She loves acting to the point of saying she could not live without it, but away from the studio she drops her role as an actress. When she entered a new school recently, four months passed before her classmates discovered she was on television. The boy friends who take her to movies and who are always welcome at her home are not overly impressed by her career.

AMERICAN YOUTH found Brigid to be much like other girls her age. Brigid, however, can't look forward to an average life. She is on the road to fame.

Playing her part on the air, the Blue Fairy discusses actions of other puppet characters with Wizard (actors off-stage supply puppet voices). She occasionally forgets a line, but so far she has never lost her poise.



Learning lines for a new program (a weekly chore), Brigid works hard to please her director and rarely loses patience.





Al Capp



Meets Some Dogpatchers

THREE ARE THOUSANDS of people in this country who insist that there are 51 states in the union — the 51st being "Dogpatch, U.S.A.," a mythical mountain community founded in 1934 and located somewhere between cartoonist Al Capp's imagination and his drawing board. To many fanatic readers of Capp's comic strip, *Li'l Abner*, Dogpatch, with its assortment of hillbilly characters, is as real as their own hometown.

Last year, Paramount studios bought the screen rights to the successful Broadway musical named after the comic strip. The studio, which plans to retain all the flavor of the stage production, brought most of the original cast to Hollywood, and Norman Panama and Melvin Frank, who wrote the show, are producing the movie version of *Li'l Abner*.

The producers asked Al Capp to be near the set during the filming, so that the picture wouldn't lose any of the authentic Dogpatch atmosphere. It was his job, too, to see that all his favorite characters remained recognizable to *Li'l Abner* fans.

The story is a typical Al Capp plot. Agents of the U.S. government, needing an area in which to conduct atomic experiments and searching for "the most unnecessary place in the U.S.A.," pick Dogpatch as the most likely spot for a bomb to go off. Abner, his sensibilities aroused and his courage stirred by his "Mammy's" prodding, goes to Washington in an effort to ward off disaster and to save his home and family. In his own bungling way, he overcomes snares and pitfalls that seldom come the way of any "average, red-blooded American boy," and succeeds in bringing about a happy ending.

Getting the muscular, bashful, 19-year-old hero (he's been 19 all his life) of his comic strip in and out of fantastic scrapes has been Al Capp's chief concern for 26 years, and, much to his delight, it has been the concern of many "slobbering Abner fans," as Capp affectionately refers to his most loyal followers.

Even the most casual reader would admit that *Li'l Abner* gets into some ridiculous situations and that he meets a fascinating group of characters in his travels. Abner has had some wonderful experiences with people like Sir Cecil Cesspool, the playboy, who boasts, "We Cesspools run deep; there is a certain air about us"; Evil

Eye Fleegle, a little man in a slouch hat who can melt a battleship with one withering glance (he prefers to call it a "whammy"); the Scragg boys, a fun-loving bunch of lads who can be counted upon to "raise a ruckus" on the occasion of any social call; Joe Brfskt (only Capp knows the correct spelling of his name), who lives under a cloud of bad luck, and Soft-Hearted John, the kindly grocer who would refuse to give turnips to his mother, even if she were starving.

Some of Capp's characters are based on real people. For example, Al introduced an unwashed Dogpatch beauty named Moonbeam McSwine (who would rather associate with "hawgs" than people) into the strip because his wife, Catherine, refused to leave their farm in New Hampshire to accompany him on his frequent trips into New York City. Capp, who was amazed that anyone would refuse to visit his second favorite city (Dogpatch ranks highest, "natcherly"), chose this way of expressing his hurt feelings.

The cartoonist doesn't restrict the action in his cartoon to this country only. He has placed Abner in almost every part of the globe, and when he feels that he and his hero need a change of pace, he invents a new country (Lower Slobbovia) or a new planet (Pincus No. 2). But Abner always comes back to Dogpatch, and it is in his beloved mountain region that Al Capp has established his strongest characters.

Daisy Mae Scragg, the beautiful blonde who chased Abner for 18 years and finally married him in 1952; Mammy and Pappy Yokum, Abner's parents; and Marryin' Sam, the justice of the peace who was as anxious to marry off Abner as Daisy Mae was to catch him, are Dogpatchers of long standing and are as familiar to readers of the comic strip as the hero himself.

In addition, Abner fans are well aware of the traditions that got their start in Dogpatch. "Sadie Hawkins Day," for example, the day when a foot-race is held for the purpose of giving the girls a chance to catch a bachelor "with the object matrimony," is an institution on many college campuses.

This month, movie-goers will have a chance to see *Li'l Abner* and his friends come to life on the screen. As Capp told an AMERICAN YOUTH photographer: "My hillbilly has come a long way in the last 26 years."

Seated at his drawing board, Al Capp sketches Mammy and Pappy Yokum as they rehearse one of their scenes for the Paramount movie version of Li'l Abner. The hero (played by Peter Palmer) and Marryin' Sam (Stubby Kaye has the role) stand off-camera, awaiting their cues.

Like Father, Like Son

by EVAN PESKIN, 16,
son of noted photographer Hy Peskin



SINCE I've spent a large part of the last seven years with my eye to a camera, I can say with conviction that professional photography is fun — and it can take you places, too. My camera has enabled me to tour as far as Chile and Panama, and thousands of miles within the United States.

Since I was nine, when my father, sports photographer Hy Peskin, first let me tag along with him, I've met and spoken to just about every sports great in the country. I must admit that meeting a sports hero after you've photographed him in action is a much greater thrill than hanging around an exit gate hoping for an autograph.

People always want to know how I became a professional sports photographer at 16. I guess the die was cast one day in 1950, when I saw a photograph I had taken on the cover of a national magazine, in full color and as big as life. In small type the whole world was told that this was a "photo by Evan Peskin." I don't think I'll ever forget the thrill of that moment — or the surprise. My dad had submitted some of my football pictures, along with his own, without telling me.

Although I've had more than 50 pictures published since then, that first one still is the most exciting. I think I decided to be a sports photographer then and there.

My Dad Helped Me Get Started

Of course, being the son of one of the world's foremost sports photographers has been a big advantage to me. Dad gave me a head start in my chosen career. On my sixth birthday he placed an inexpensive camera in my hands and "aimed" me at my first subject, my kid brother. As soon as I had mastered this first camera, he taught me how to use his more expensive photography equipment. Every minute that I wasn't in school, I was taking pictures. My dad, or his brother, took me along on their assignments whenever possible. They'd set me down out of the way and let me shoot a roll or two at the football, basketball, hockey and baseball games they covered. I developed my own film and made contact prints. As busy as Dad was, he always found time to go over them with me, pointing

out my mistakes and explaining how I could improve.

Eventually, my photos began to appear in a number of well-known magazines. One picture was exhibited at the 1958 Brussels World's Fair. I think Dad was as proud as I was when people began asking, "Who is Evan Peskin — a relative of yours?"

I must admit that when editors began buying my pictures, I considered leaving school (Great Neck, Long Island, High School) to devote all my time to photography. Dad quickly talked me out of it.

I Worked My Way to Chile

Last year my family moved to Miami Beach, and my brother and I went directly there from skiing in California. It was still midsummer when we arrived in Miami, and I wanted one more stint of travel, adventure and my favorite sport, skiing, before fall. In California I had heard that Chile has some of the world's best ski slopes, but how could I get there? Without saying a word to my family, I contacted the Lan Chile Airlines publicity department. Donning a casual air, but inwardly quaking, I offered to take publicity pictures for them in return for free passage to Chile. To my astonishment, they agreed. Convincing my parents wasn't so easy, but I finally wore them down and took off for nine days of shooting and skiing.

Chile was great, and the skiing so terrific that the nine days stretched into a month, before I had to return home to enroll at Lear School in Miami Beach. In addition to the pictures for Lan Chile, I shot action stories of fishing, horse racing and water-skiing. Lan Chile was so pleased with the results that they then sent me to Panama to photograph tourist sports attractions. This was a fast and hectic trip, for the school bell was getting louder — and Dad wasn't exactly lowering his voice. He sent me a wire saying that he didn't want the country's foremost illiterate photographer in his family, and I got the point. This spring I will photograph baseball spring training in Florida for a national magazine. Then, I'll confine photography to weekends and vacations until I finish college.

YOUNG AMERICA HAS ITS SAY

Question for January:

Should Teen-Agers Go Steady?

Sirs:

I am not in favor of the custom of going steady because I feel that only a lack of trust could make such an arrangement necessary. If a couple must be held together by such a formal agreement, something must be the matter with the relationship.

People talk about security as one of the reasons that teen-agers go steady. If teen-agers were developing good relationships I think security would be included without this arrangement.

CHRISTIE SUCZEK, 17

Acalanes High School
Lafayette, California

Sirs:

A teen-ager is, supposedly, in a period of his life when he feels insecure at times, and full of inner conflicts. I think going steady is just a way of gradually overcoming this insecurity and conflict.

If going steady, to a certain degree, is done under parental supervision and the teen-ager is given some set of rules governing his actions, all would be satisfactory.

Although going steady is looked down upon by adults, I see absolutely nothing wrong with it under the conditions described above.

JACK WIRNOWSKI, 16

Taylor High School
Taylor, Pennsylvania

Sirs:

One would assume that "going steady" is motivated by a sincere affection between two young people. However, couples are often pressured into "going steady," conforming to their friends' actions. The steady companionship which results often leads to parental disapproval of the isolation and possible breakdown of moral

standards. The result of this type of relationship usually is to "break up," leaving the couple unpopular because of the previous isolation.

However, if the couple learn to share interests with their friends and family as well as themselves and are able to surmount the moral problem, then the mal-effects would be overcome. Thus, I feel the attitude and actions of individual couples should be considered, not merely the social convention of "going steady."

TINA BEEBE, 18

Grosse Pointe Farms
Michigan

Sirs:

My answer to the question "Should Teen-agers Go Steady" is no, they should not. I feel that in going steady you are tied down and therefore unable to enjoy many things which you should have freedom to enjoy.

I like meeting new friends, and going steady would deprive me of this pleasure. This time in my life is meant for me to try new things, acquire new knowledge, learn to stand on my own feet, but going steady would leave no time for these things.

The teen years are years which I have the chance to enjoy only once in my life. I want to grasp this opportunity and enjoy these wonderful years without being tied down to a steady.

MARSHA ANN MAZZEI, 16

Taylor High School
Taylor, Pennsylvania

Sirs:

I am for going steady, although I can find faults with it, just as you can find faults with almost anything imaginable.

To me, going steady means a feeling of security that you're cared for, and that you belong.

On weekends you don't have to stay home. You have some place to go, someone you enjoy going with. It really makes you feel good.

When special activities come up with your friends you have someone you can count on to go with you. And when your steady's friends have parties and get-togethers, you can get out to meet his friends, too.

Another thing is, you can sit and have an interesting conversation with most decent fellows, and in this case you get to know more about the opposite sex.

The few disadvantages of going steady are too unimportant to jot down on paper, but there is one problem. If there is a big occasion where you are expected to go together with your steady, and something drastic turns up so that he can't go, you either have to give up going or be escorted by another date, which is against the rules. But if the boy in question is a "great guy," he'll try to help arrange it so you can go.

I have been going steady eight months and hope to for a long time. But who knows? Next month this time I might never even want to remember all our fabulous times together, and yet next year I might be going steady one year and eight months.

CAROL GIBSON, 15

Clifton High School
Clifton, New Jersey

Sirs:

Going steady often limits acquaintances, and being able to go out with several girls is fun as well as good experience. Teen-agers are too young to get tied down to one person; they could get more involved than they might think possible.

CHAD HICKEY, 17

Portsmouth Priory School
Portsmouth, Rhode Island



The cars are safer...the roads are safer...



THE REST IS UP TO YOU!

Being able to drive the family car is a tribute to your safe driving ability and mature judgment. Your parents and the officials who issued your license are entrusting you with the safety of others in your car... and that of everyone on the road as well.

You're getting plenty of help. Automotive designers have made today's cars the safest ever built. And traffic experts give

you expressways, underpasses, divided highways, clearly marked directions and warnings. But help is needed from *you* in return... and it's easy to give. Just practice courtesy, alertness, caution, respect for the rights of others. This makes driving safer, more fun, and means that you will enjoy the opportunity and privilege of driving more often.

GENERAL MOTORS A CAR IS A BIG RESPONSIBILITY—SO HANDLE WITH CARE!

